F 204
.C2 F91
Copy 1

Thrilling Story of the WONDERFUL

CAPITOL BUILDING

AND ITS

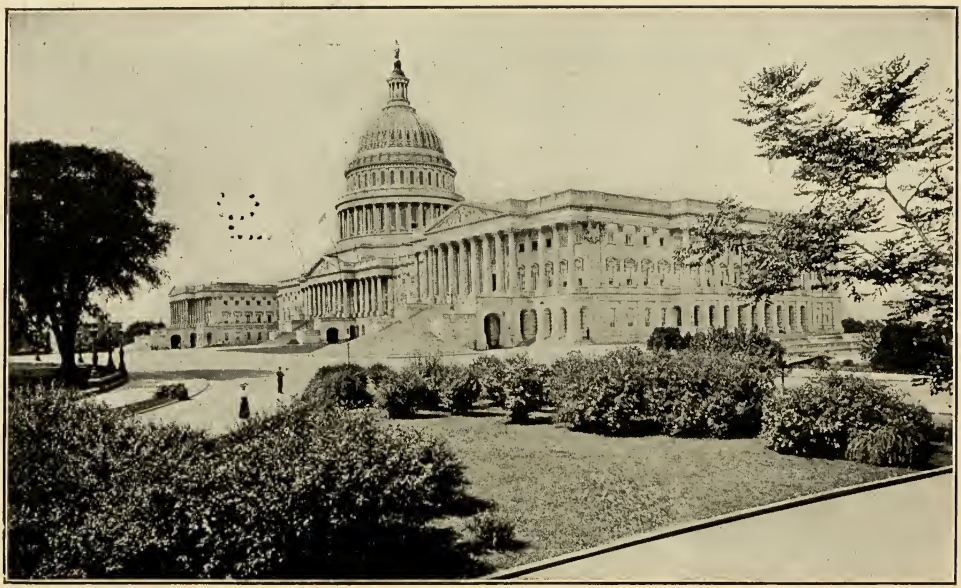
MARVELOUS DECORATIONS

BY

SMITH D. FRY

COPYRIGHT, 1911
By SMITH D. FRY

SECOND EDITION
PRICE 25 CTS.



CAPITOL BUILDING.

©Cl.A327687

DEDICATION

TO JAMES SCHOOLCRAFT SHERMAN, Vice-President of the United States; to Champ Clark, Speaker of the House of Representatives; to Elliott Woods, Superintendent of the Capitol; to Henry Casson, Sergeant-at-arms of the House of Representatives; and to Daniel Moore Ransdell, Sergeant-at-arms of the United States Senate, this work is heartily dedicated, because their practical friendship made possible the preparation and dissemination of this Story of the Capitol.

THE AUTHOR.

GODDESS OF FREEDOM.

INTRODUCTORY

THIS little book is not a guide book. No matter where you travel, you will always need a living guide. So-called guide books are misleading misnomers.

After you have seen the Capitol, with a guide, you will want to carry home with you a brief but comprehensive story of the beauties and the wonders which you have seen. You will want this story to show to your friends, and also to refresh your memory concerning the most wonderful public building in the whole big world.

All of the experience of a lifetime of journalism; all of the experience acquired in "boiling down" long stories; all of the experience acquired in ruthlessly cutting down "stuff" to be wired; all of these have been used in telling the complete story of the Capitol in as brief a space as possible.

It is all here, in these few pages.

LIBRARY OF CONGRESS.

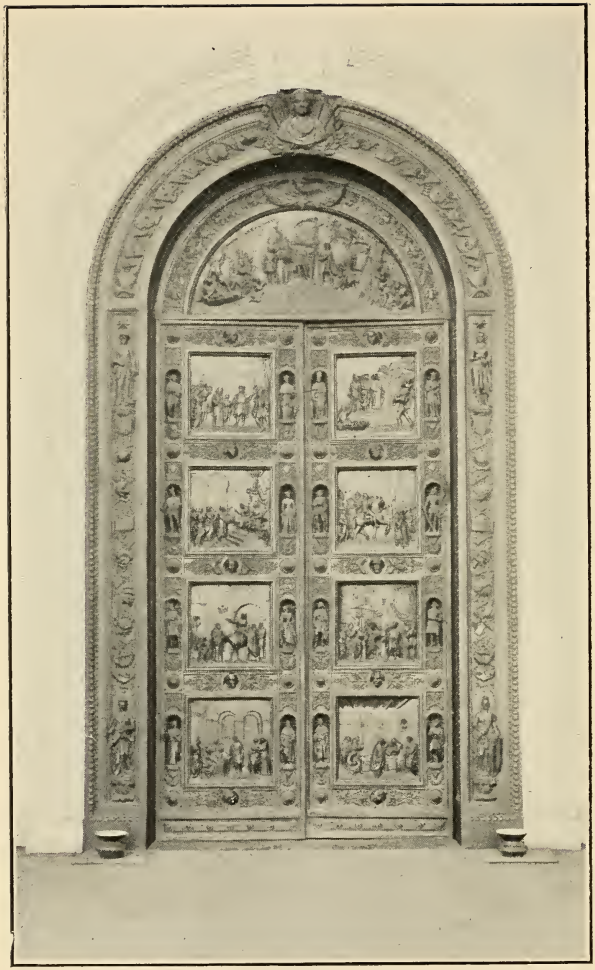
ON THE EAST FRONT

STANDING on the portico of the East Front of the Capitol, we have before us the Capitol Plaza, on the other side of which stands the Library of Congress with its gold-covered dome. Previous to the erection of that Library, the little Hindu Temple of Taj-Mahal was admitted to be the most beautiful building in the world; but the Library across the Plaza now takes the palm, for it is unquestionably the most beautiful building in the world.

This Capitol building, the beauties and magnificence of which we are about to see, stands upon the brow of a hill, has a parkage of sixty acres, and is the most imposing public building on earth.

You have read in some newspapers that the President-elect is inaugurated on the East Front of the Capitol; but that is not true. The news writers who are exact will tell you that there is a platform built, beginning on the East Front top step, extending out two hundred feet into the Plaza, sloping down to within ten feet of the ground; and away out there, three hundred feet east of this East Front, the President-elect goes and meets the Chief Justice of the Supreme Court of the United States, from him receives the oath of office, and then he delivers his inaugural address.

On the Fourth of March there are no leaves on the trees, and upward of fifty thousand people, thronging



ROGERS BRONZE DOORS.

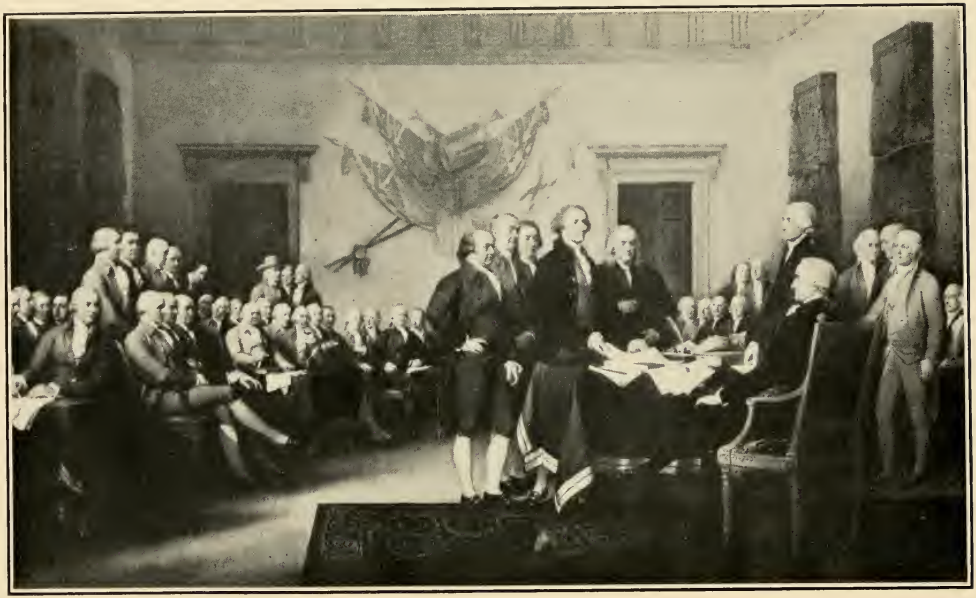
the Plaza, although they cannot hear the inaugural address, can see their President inaugurated and can tell it when they return home. If he were inaugurated here on the East Front, comparatively few people could see him, and almost none could hear his address.

THE MARBLE ANNEXES

Over the north side of the Plaza you see a large marble building, and there is another one on the south side. Each one of these buildings covers an entire block of ground, and each building cost $3,500,000, a total of $7,000,000.

Once there was a man in high position who talked about "race suicide" in our country. He might have said less if he had known that the growth in population of our Republic made those immense marble buildings necessary, because the increased volume of business from our constantly increasing population made the immense Capitol too small for the national workshop. There was not room enough in the great Capitol for the Senators and Representatives to handle the tons of mail which came to them.

These marble buildings are the Senate Annex on the north and the House Annex on the south side of the Plaza. Visually they are separate from the Capitol, but actually they are parts of the original building, with which they are connected by tunnels, or subways, as wide as the East Front Portico. These tunnels are used as the corridors are used. In the Senate tunnel there are little automobiles for the statesmen of the Senate. This is because there are more elderly statesmen in the Senate than in the House of Representatives.



DECLARATION OF INDEPENDENCE. (TRUMBULL.)

THE ROGERS BRONZE DOORS

Standing on the Portico of the East Front, turning to the Capitol entrance, we come to the Rogers Bronze Doors, the best and largest bronze doors on any public building in the world. Of course, we all know that the Baptistry Doors at Florence, Italy, are larger than the Rogers Doors; but they are not on a public building. That is a sacred edifice.

On the left of the great door case you see the inscription: "Designed and modeled by Randolph Rogers, 1858."

They are the product of an American brain. Rogers was a young American art student in Rome when he designed and modeled the doors. The work of the artist is perfect. Fortunately, the casting also is perfect, and was done in the best bronze foundry in the world, in 1860, that of Fritz Von Miller, in Munich, Bavaria. They were placed in their present position in 1865, at a cost of $28,500, and they weigh approximately ten tons. Being the largest and the most perfect and the best, the Rogers Doors comport well with the magnificent Capitol building.

On the four corners of the door casings are depicted the four continents. The crowned head, of course, represents Europe. Above it is a good type of Asia. On the opposite side is a type of Africa, and beneath it is a strong type of America. Above the transom is a bust of Columbus.

On the sides of the doors are sixteen statuettes of participants in the development of the New World. In the centers of the doors are the heads of six of the celebrated historians of that period.

SURRENDER OF GENERAL BURGOYNE. (TRUMBULL.)

On the panels are scenes from the life of Columbus. The lower panel on the left or south door represents Columbus before the council of Salamanca soliciting aid, which was denied him. The panel above shows Columbus before the convent La Ribida, where he received a letter of commendation from Father Perez, to Queen Isabella, whose father confessor he had been. The panel above shows Columbus before the Queen and King consort, from whom he received the appropriation with which he is seen, on the top panel, departing on his first voyage.

On the entablature is a splendid art work of the Landing of Columbus. The top panel of the right side or north door is a picture of Columbus departing from America bearing with him natives to prove his discovery. The panel below represents his royal reception at Barcelona. The next panel depicts his recall and arrest on false charges. The lower panel depicts the death of Columbus in prison at Valladolid, receiving the last rites of his church.

The marvelous attention to detail on every inch and pin point of these doors, and their perfect casting, gives them the front rank among all bronze artwork doors on public buildings.

THE ROTUNDA

Passing through the Rogers Doors, we enter the Capitol Rotunda, and stand beneath the grandest dome in the world. It is one hundred feet in diameter and one hundred and eighty feet from floor to canopy. The Rotunda is aptly termed "Uncle Sam's big reception room," for here all of the guests of the Republic come.

SURRENDER AT YORKTOWN. (TRUMBULL.)

Let us turn to the left and approach the large painting of "The Baptism of Pocahontas." After admiring this excellent work of modern art, let us turn about and look at the other large paintings. Opposite to us, on the right, is "The Embarkation of the Pilgrims;" next is "The Landing of Columbus," and next "The Discovery of the Mississippi River." These four paintings cost $12,000 each. They are worth the money which they cost, and are also worthy of the niches they fill in the great Rotunda.

But these four paintings are out of the imaginations of the artists, and they are secondary to the paintings on the west side of the Rotunda, the Trumbull paintings, which cost only $8,000 each. The Trumbull paintings represent actual events, just as they did occur, and they are not out of the imagination of the artists.

Colonel John Trumbull was present and sketched "The Declaration of Independence," right on the spot in Independence Hall, on July 4, 1776. This painting had the approval of Thomas Jefferson and all of the surviving members of the Continental Congress. These are good likenesses of them, and this great painting is beyond price.

Trumbull's painting of "The Surrender of General Burgoyne, at Saratoga," is from a sketch made on the battlefield, and it also is historically correct and had the approval of many surviving officers of the American Army.

"The Surrender of Lord Cornwallis, at Yorktown," is also one of Trumbull's works historically exact. It represents General Lincoln, in the center, conducting the defeated British troops between the lines of their

GENERAL WASHINGTON RESIGNING HIS COMMISSION. (TRUMBULL.)

conquerors, the Americans on the right, and the French on the left. Washington sits on his horse beneath the American flag, and the Count de Rochambeau on the left beneath the French flag. When that picture was shown to the Marquis de Lafayette, without comment, in 1824, he exclaimed: "That is what occurred at Yorktown."

The fourth of the Trumbull paintings represents "General Washington Resigning His Commission as Commander-in-Chief of the Continental Armies." The resignation was made to the Continental Congress, sitting in the State House at Annapolis, Maryland, December 23, 1783. This painting had the approval of Charles Carroll, of Carrollton, and of many other participants in or witnesses of the event. If you should visit Annapolis to-day you will find that it appears precisly as it does in that painting. The little old gallery is still there in which Martha Washington stood, with her three daughters by a former marriage.

These Trumbull paintings, representing as they do actual events and preserving for all time the beginning of the War of the Revolution in the Declaration of Independence, the next great event, the capture of the British army of the North at Saratoga, then the capture of the British army of the South at Yorktown, and the close of the war, when Washington finally withdrew from military service as commander of the Revolutionary armies, are the most valuable paintings in the possession of the Government, and are beyond computation as to value. No amount of money or treasure could purchase them.

LANDING OF COLUMBUS. (VANDERLYN.)

THE WEST FRONT

Standing on the portico of the West Front of the Capitol, you see the best embowered city in the world. To the right is the glass-roofed Pension Office. That is a large rectangle, enclosing the largest hall in northwest Washington. Every four years all of the desks and papers in that immense hall are taken out and stored away, so that on the night of March Fourth, on Inauguration Day, that Pension Office Hall may be used for the Inaugural Ball.

The church, with two minarets for steeples, is the First Presbyterian Church, the pastor of which, Rev. Dr. Sunderland, went to the White House one evening and married Grover Cleveland, aged 51, to Miss Frances Folsom, aged 23; and it is said that they lived happily ever afterwards.

The tall steeple is over the Metropolitan Methodist Episcopal Church, where President Grant worshiped eight years and President McKinley worshiped for more than four years.

Before us is Pennsylvania Avenue, the main thoroughfare of the National Capitol City. That granite building with tower and clock is the Postoffice Department. The marble building, with the dome, is the New Art Museum. That tall shaft, 555 feet high, is the Washington Monument. The brown standstone building with tower and flag is over the celebrated Smithsonian Institution. That tall chimney to the left is over the Bureau of Engraving and Printing, where all of our paper money is made. To the left of that tall chimney, far over on the Virginia hillside, is a colonial mansion, with a flag waving over it. That mansion was formerly the home of Colonel Robert E. Lee, of the United

BAPTISM OF POCAHONTAS. (CHAPMAN.)

States Army. He gave up his rank, and his splendid home overlooking this city, to go into the Confederacy, and become the military chieftain of that cause.

About one mile to the left of Arlington you see three tall skeleton towers. Those towers constitute the key of the wireless telegraph system of the Navy Department. Similar towers have been erected all along the Atlantic coast, from Panama to Labrador. Great Britain has erected similar towers on the west coast of Ireland and at Gibraltar. Portugal and France have cooperated. That wireless system covers the Atlantic ocean. There can be no ocean disaster without every one afloat and ashore knowing of the fact.

Moreover, that system extends west to San Francisco; to the Hawaiian Islands, the Island of Guam, and the Philippines, thus going all around the world. With a key and operator in the White House, the President is in instant communication with Panama and the Philippines, through the air. And yet there are some good folks who say that they cannot believe in miracles.

There is Pennsylvania Avenue, the finest parade ground to be found in any capital city on earth, a mile and a quarter in length, and one hundred and six feet wide from curb to curb. There all of the inaugural parades are displayed before the eyes of the civilized world, through the eyes of the ambassadors and ministers of the nations of the world.

The inaugural parades are expensive, and should be more expensive and elaborate every four years. They make for the peace of the world. There the ambassadors and ministers see our Army and Navy. They see the cavalry, the infantry and artillery; an

DISCOVERY OF THE MISSISSIPPI. (POWELL.)

Army disciplined, drilled, and equipped for war. They see our cadets from West Point and Annapolis, marching with clock-like precision, the finest bodies of drilled, trained, and educated young soldiers and sailors on earth. Their alignment and manoeuvers are perfect. The diplomats know that these young men are to be the commanders of our Armies and Navies of the future. They see one State out of forty-eight, Pennsylvania, sending a complete army corps equipped and ready for the field. They know that all of the wealth and population of this Republic are back of our military and naval equipment. These ambassadors and ministers send word to their home governments that they not only saw this demonstration of strength and preparedness, but that they heard Uncle Sam quietly whispering in their ears, indirectly but firmly: "Keep your hands off the Ark of American Liberty, lest ye die."

STATUARY HALL

Leaving the West Front of the Capitol, we walk through the narrow corridor back to and through the Rotunda, passing out the south door and into Statuary Hall, commonly but erroneously called the Hall of Fame.

This Hall was originally the Hall of the House of Representatives, and that body held its sessions here between 1807 and 1857, a period of fifty years. The growth of the country in population caused increases in the number of Representatives every ten years, until at last this Hall became too small. The larger Hall of the House of Representatives was built, and then this was made Statuary Hall, each State having the right to send here two statues of its most distinguished citizens.

EMBARKATION OF THE PILGRIMS. (WIER.)

There are several remarkable echoes in this Hall, which the Capitol guides demonstrate to their guests. Probably the most remarkable one of them all is the one over the marble block on which you see the bronze tablet marking the place where former President John Quincy Adams sat as a member of the House, and where he fell on his desk and died, after answering a roll call, February 21, 1848.

HOUSE OF REPRESENTATIVES

On the way from Statuary Hall to the House of Representatives we come to a great mural painting on the west wall above the grand marble staircase. It is called "Westward Ho." The painting depicts the struggles and privations of the pioneers who worked their way across the Continent, all the way to the Pacific Ocean. On a panel beneath the great picture is a glimpse of the ocean, the Golden Gate, the Bay of San Francisco.

This mural painting demonstrates for all time that the conquest of this Continent was not a holiday picnic, but a fierce battle with hostile Indians and rugged resisting nature.

When the House is not in session, we can go to the south side of the Hall and enter the Speaker's Lobby. In that long corridor we may see the pictures of all the Speakers who have presided over the House of Representatives from the beginning of our Government, when Frederick Muhlenberg, of Pennsylvania, was elected Speaker of the House in the first Congress.

To the south of the Speaker's Lobby is a long corridor named the Gold Room, because of its decorations, but it is better known in modern times as the Smoking

SUPREME COURT CHAMBER.

Room, because for that purpose it is used almost exclusively.

At either end of this room there is a Bierstadt painting. On the east wall is a picture entitled "Discovery of the Hudson River," and on the west wall another large painting called "Landing of the Spaniards at Monterey, California, in 1601." These two paintings are in the best style of Bierstadt, elaborate, but careful in all matters of detail, and they are marvels of history art.

Near the "Discovery of the Hudson," on the north wall of the Smoking Room, there is a weather map, and it is made over every morning by an expert from the Weather Bureau, so that Representatives may see at a glance what is the condition of the weather at their homes.

Now let us go on the floor of the Hall of the House of Representatives. Here is the largest legislative hall in the world, the French Chamber of Deputies being next to it. On the platform on the south side is the Chair of the Speaker, the presiding officer, who is elected by the majority party every two years, when the new Congresses begin their terms of active service.

The marble desk before that of the Speaker is the Clerk's Desk, and is used by the Clerk of the House, his assistants, and the reading clerks. In the center of the Clerk's Desk the Chaplain stands while delivering his daily invocation.

The marble desk on the floor is the desk used by the stenographers. The mahogany desks at either end are used by the press associations.

The main aisle in the center of the Hall divides the two leading parties, the Republicans being on the west and the Democrats on the east side of the Hall.

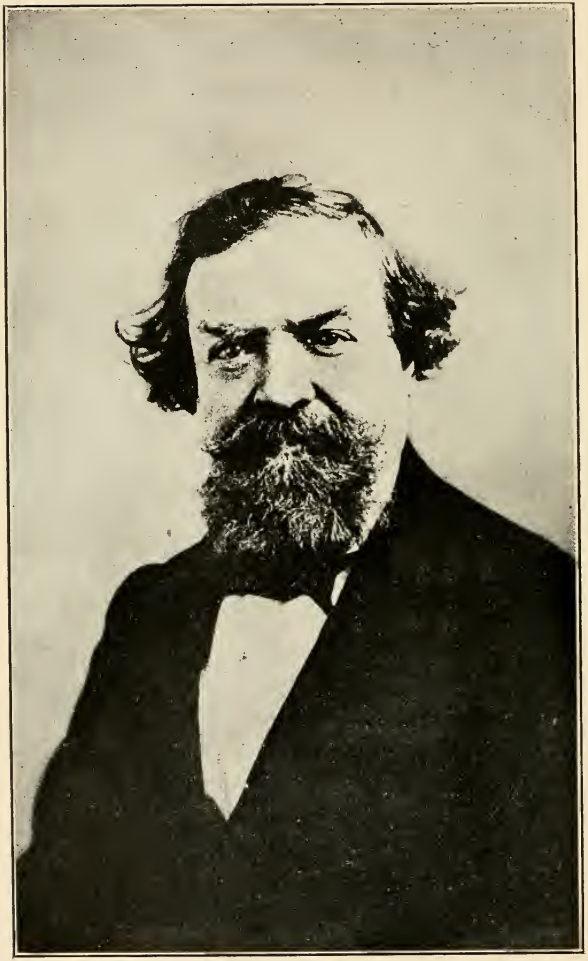
CANOPY OF DOME. (BRUMIDI.)

Above the desk of the Speaker is the Press Gallery, and it is set apart for the use of special correspondents of daily newspapers. They give accurate and reliable accounts of what things are done by the Representatives from the States in which their papers circulate. Their reports are always reliable, although public opinion to the contrary has been in vogue. The newspaper correspondent who sends to his managing editor any statement of alleged fact which is not true will promptly be discharged. This statement cannot be made too emphatically and earnestly.

The members of the House of Representatives are men known at their homes to be honorable men. No man can get a nomination in your home district unless he is square and upright. No man can go to a State Legislature and ask to be elected to the United States Senate if there is any stain upon his record. The writer hereof has known and dealt with statesmen for upward of thirty years, and he states most emphatically that Senators and Representatives in the American Congress are honorable men of whom our people have ample reason to be proud.

Now, before leaving the Hall of the House, please note the companion portraits on either side of the Speaker's Chair. They are pictures of George Washington, by John Vanderlyn, an American artist, and Lafayette, by Ary Scheffer, a French artist. Note that they are posed alike. They are good likenesses. Lafayette personally stated that his portrait was a good likeness of himself.

We will go now to the elevator and view the Hall of the House from the gallery. Passing around the gallery corridor we come to a large painting of Abraham Lincoln and the War Cabinet.



CONSTANTINO BRUMIDI.

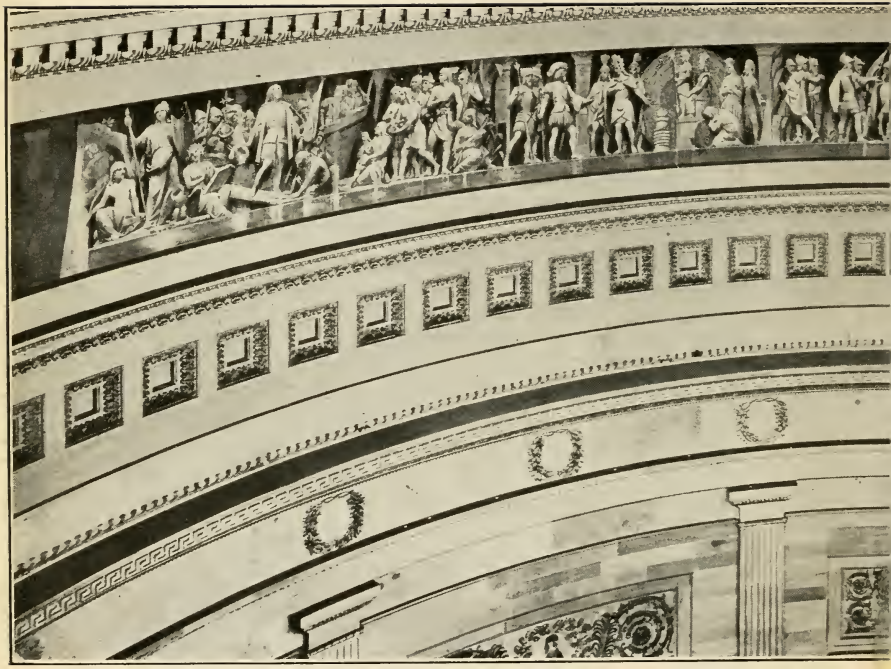
The painting was made in the White House immediately after the promulgation of the Proclamation of Emancipation, and when it was completed it had the approval of President Lincoln, and it is the only picture of Abraham Lincoln which has the approval of Lincoln himself; therefore it is of inestimable value.

After Frank Carpenter had completed the picture, he tried in vain to sell it to Congress; but he could scarcely get even a fair hearing before any committee. So he took his canvas back to the home of his father, in New York, and laid it away. He was almost broken-hearted, because he knew that he had a rare and valuable work of art, but nobody seemed to appreciate it.

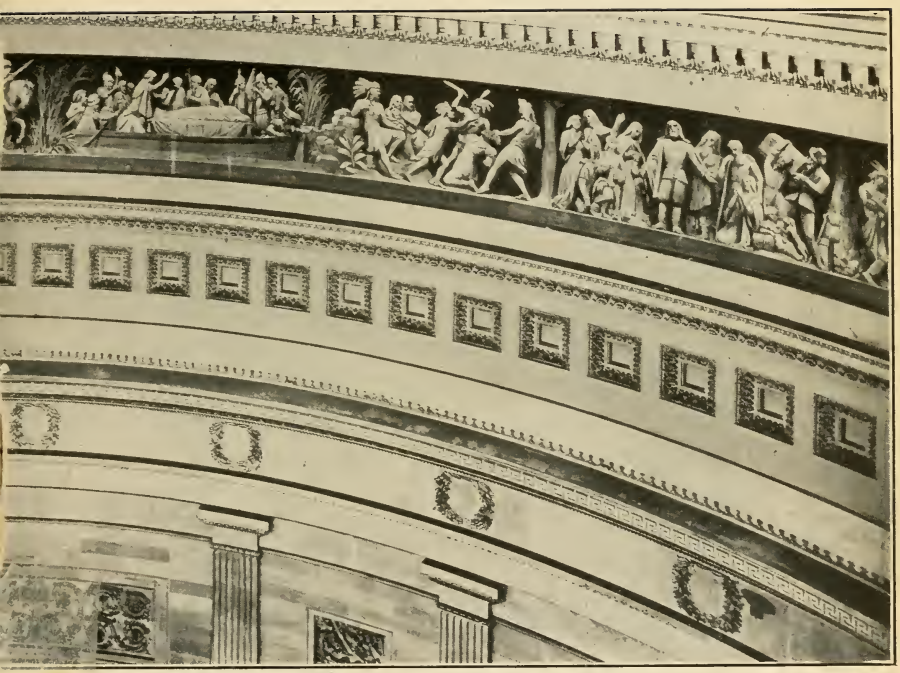
Fifteen years elapsed when Mrs. Elizabeth Thompson, of Hartford, Connecticut, read a fugitive newspaper paragraph about the lost Lincoln picture. She became interested. She sought and found Frank Carpenter. She bought the painting for $25,000. Then she brought it to Washington and put it in the everlasting black walnut frame where it is now. Then she had the frame gilded. Finally, at an expense of almost $30,000, Mrs. Elizabeth Thompson presented the picture to the Congress, and received the official thanks of the legislative body.

THOMAS JEFFERSON'S STATUE

Walking down the great marble staircase we come to the floor of the House of Representatives, and in the corridor at the foot of the stairs we see a magnificent statue of Thomas Jefferson by Hiram Powers, the sculptor of the Greek Slave. Ladies, look at the buttonholes, worked in marble. You cannot improve on them in cloth. This is a great work of art.



BRUMIDI'S WO



RFUI, FRESCOES.

MISS FRANCES E. WILLIARD.

LENGTH AND STRENGTH OF THE CAPITOL

Now we go downstairs to the ground floor and see the length and strength of the building. We come to the House Restaurant, which is a double restaurant. One large room is "For Members Only," as the placard reads. On the other side of it is a room labeled "Public Restaurant." There you can find accommodations, at reasonable prices, and many people dine there.

As we pass along the corridor we notice two completely equipped barber shops. In one of them you can get a Republican and in the other a Democratic shave.

Here we are in the longest corridor in any public building in the world. From the north door to the south door is a distance of 751 feet. Here we can well afford to wait a few minutes until all of the people pass out of sight, and there you see that wonderful vista, the full length of the Capitol. If you will only wait a few minutes, no matter how crowded it may be, the crowd always disappears, and the vista is revealed.

Now, let us traverse the corridor of the Crypt. Here in the center of the Capitol, is a marble star, with all of the points of the compass. Beneath this star is the catafalque, where the tomb of Washington should be, and that of Martha, his wife. It was the purpose of George Washington and it was the written will of Martha Washington that they should be buried here, so that through openings above the visitors for all times might view their last resting place.

Now, look at the strength of this building. This house is like unto that of which the Bible speaks, for it "is founded on a rock." So great was the weight that was intended to be built up here that building from the

GENERAL R. E. LEE.

ground up would have been unwise. These immense pillars around us, and the groined arches and walls, hold up about nine million pounds of structural steel and iron above us in the most wonderful dome on earth. In other words, there are four thousand five hundred tons of dead weight over our heads, but we are perfectly safe because "this house is built upon a rock." Look again at the pillars and realize that no Samson can ever shake the pillars of this temple, our temple of Liberty.

CORNSTALKS AND CORN

Turning aside in the little air shaft, we come to the entrance to the Law Library of the Supreme Court. This is a small but beautiful corridor. Here is made visible a thought of Thomas Jefferson. He believed that all of the pillars in our public buildings should be made in imitation of corn stalks and corn. When this part of the original Capitol was built, Jefferson was influential enough to have his idea prevail. This little corridor is beautiful, and it is an emblem of Jefferson's patriotism and love of country.

From here we go along the north end of the long corridor, and we begin to see the work of Brumidi.

CONSTANTINO BRUMIDI, PATRIOT PAINTER

You will be surprised when told that in this new world, where art is but in its infancy, we have the most wonderfully decorated Capitol on earth. But it is true.

Before showing you his work, please listen to the story of his life. Constantino Brumidi was born in

WESTWARD HO! (LEUTZE.)

Italy, educated in Rome, and when only thirteen years old was recognized in Rome, the world's center of learning, as a budding genius, and at that tender age he was admitted to the Academy of Arts in Rome. When twenty-seven years of age he was selected by an art commission to decorate the Vatican, and worked there for three years. So, you see, the man was recognized in the highest cricle of intelligence as being a superior artist.

When about thirty years of age, Brumidi threw away his brush and his great career, declaring that he would never paint another stroke until he had found liberty. Because of an indignity suffered by a member of his family, he became a revolutionary soldier and fought in vain the greater part of twenty years for liberty. When almost fifty years old he was banished from Italy and came to America. Here he found liberty, and became an intensely patriotic citizen. The remaining thirty years of his life he devoted to making beautiful this Capitol.

When his merit was disclosed fame and fortune sought him. Thousands of dollars were his for the taking. He refused all allurements in these words: "I have no longer any desire for fame or fortune. My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty."

His prayer was answered, and he did live long enough to make this Capitol the most wonderfully decorated on earth.

Please note this fact. The fame of Michael Angelo rests upon his work as a fresco artist. Gainsborough stands in the limelight of fame for his portraits. Please note that Brumidi was not greater than others in any

THE SPEAKER'S LOBBY.

one line; but he was the most versatile artist in the world, because he was great in all lines. As a designer alone he is entitled to a place in history and fame. But we shall soon see that Brumidi was great in all lines, in that he was a designer, decorator, portrait painter, fresco artist, master of the Romanesque, Venetian, Pompeiian, Moorish, and Egyptian styles; also a painter of animals, birds, flowers, fruits, medallions, and all forms of life, and he did scenic and marine work well.

Now, as we pass the Senate Restaurant, which is also a double restaurant, and one of the finest in the land, we come to a grand corridor designed and decorated by Brumidi, called the Moorish Corridor. You look above and around you and have a reminder of old Grenada. Look at the little masterpieces, also on the walls with wonderful perspectives.

Note the fact that modern artists want you to stand away five, ten, or twenty feet to view their work. Here you may look at Brumidi's work on the ceiling, forty feet away, or you may go to those little scenic works and look at them with a microscope, for they are perfect in every matter of detail.

Now let us pass down this small corridor to the Committee on Appropriations. On the sides of this short corridor are works of art worth viewing carefully. They show you Brumidi as a painter of animals. Then in the long corridor by the Committee Room you see that he was a painter of birds. Overhead in one panel you see Brumidi as a scenic artist, and in the panel alongside of it proof that he was also a great marine artist.

Now, look through the screen doors at the ceiling of the Committee Room and observe that the same man

THE GOLD ROOM.

gives us a beautiful exhibition of Egyptian art. All of this is of Brumidi's designing and of his skilled decorating.

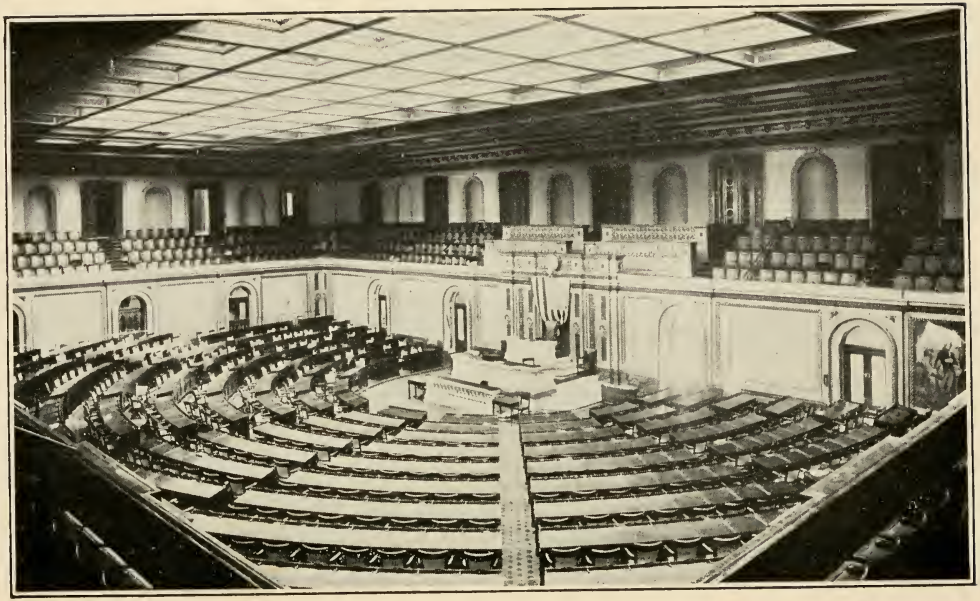
Only a few steps to the north and we come to Brumidi's Pompeiian Corridor, entirely different in style from the Moorish and Egyptian art. Look at those cerulean blues in those panels, and realize that they have been there more than fifty years, and they are as fresh as when they were placed there by the hand of the master.

Look at that long corridor, and as you walk along see that Brumidi painted there garlands of flowers, baskets of fruit, and medallions of the heads of the signers of the Declaration of Independence. Please lightly touch these medallions with your own hands, and thus realize that they are not raised work; not relievos. Unless you touch them you cannot believe that they are flat work.

PATENT CORRIDOR

At the east end of this corridor, see Brumidi's great picture of the "Palisades of the Hudson." There is Robert Fulton, his boat, the *Clermont,* George De Witt Clinton on an easel, and the Palisades of the Hudson. On one occasion the writer heard Brumidi say, half wearily, "I hope that I may live to finish my Palisades." When asked what remained to be done, Brumidi said: "The Palisades are not dark enough and the perspective is not strong enough." That is true, but the painting is complete enough to show that he was a great scenic artist.

The Senate Postoffice is before us. Originally that room was occupied by the Committee on Patents, and



HOUSE OF REPRESENTATIVES.

this is Brumidi's Patent Corridor. There you see the inventor of the steamboat. Over the door to your left is a picture of the discoverer of electricity. Opposite to Franklin is Fitch, who invented a steamboat when Fulton invented his. But when Fulton received all of the credit the mind of Fitch became affected, as is disclosed by the artist on that face.

Next we take the elevator and go to the Senate floor and visit the Public Reception Room of the Senate. Here is a beautifully decorated room, designed and decorated by Brumidi. On the south side of the wall you see Brumidi as a portrait painter. There are Washington and Jefferson sitting down and Alexander Hamilton standing up. On either side of the portraits you see Brumidi as a fresco artist. Travelers point to that little cherub in the left corner as one of the strongest bits of fresco work in the world. It stands out like carved work.

Directly overhead we see some marvelous decorative work, and on the ceiling at the north end of the room you see that Brumidi was great as a Romanesque artist. In this room alone you see Brumidi was a great designer, decorator, portrait painter, and Romanesque artist.

You have already seen him as a designer of great corridors, a painter of the Moorish, Egyptian, and Pompeiian styles of art; a painter of birds, fruits, flowers, medallions, scenic and marine work. But this is not all.

Brumidi decorated numerous large committee rooms after the Venetian style, as you will see over the transom there, on the ceiling of the room of the Committee on the District of Columbia. Look at that ceiling. Look at those shields, and realize that they are not

WASHINGTON. (VANDERLYN.)

raised work. Look at the scroll work around the chandelier, and realize that it is not raised work. And now you have seen with your own eyes that Brumidi is all that was claimed for him at the outset, and this is not all. His greatest work is yet to be seen. Like the wine furnished at the wedding of Cana of Galilee, the best is reserved for the last.

We now go to the Senate Lobby, and there we look into the room of the Vice-President of the United States. You ladies will never forget the chandelier; but remember the commandment: "Thou shalt not covet."

From here we pass into the Marble Room, the private reception room of Senators, where they receive their guests, and where they cannot be interrupted. This is called the Marble Room because, as you see, it is all marble; walls, columns, ceiling, door cases, window cases, mantlepiece; all marble is the Marble Room.

Now, stand on one side of the room, and see the endless corridors of the Marble Room. Two splendid mirrors, perfectly poised, reflect and re-reflect the chandeliers far beyond the ability of the eye to follow them and count their number. This is something in optics well worth seeing and remembering.

THE PRESIDENT'S ROOM

This is the most beautifully decorated office room in the world, without any question. Here you see Brumidi at his best. Here again he is a designer, a decorator, a portrait painter, and a fresco artist. The work in this room was completed just in time for

LAFAYETTE. (SCHEFFER.)

the first inauguration of President Lincoln. He was the first President to use this room, and he was the first President to use that table. That is a relic of the martyr President, the Lincoln Table.

The home and offices of the President are in the White House, and he seldom comes to the Capitol; only on official business. But when he does come to the Capitol, he comes to the kind of a room that all of our people want him to have, the best on earth.

You note how appropriate is the designing of Brumidi. He gives us a grand painting of the first President, and in the panels on the walls he has given us good likenesses of all the members of the Cabinet of the first President.

On the wonderful ceiling, just above the mirror on the north wall, is the picture of Religion, in which Brumidi said he intended to demonstrate the basis of all religion, the all-seeing eye of God. And he succeeded. The veiled lady in that picture will follow you all around the room, not only with her eyes, but her cheeks also follow you. Walk slowly about the room, and see with your own eyes that the all-seeing eye of God is there demonstrated allegorically by the marvelous Brumidi.

SUPREME COURT ROOM

Now we must leave the President's Room, although many visitors have declared that it is too beautiful to leave. We pass in these corridors the marble busts of former Vice-Presidents who have presided over the Senate. Opposite the main entrance to the Senate Chamber there stands an old clock with a frame, a clock which

PROCLAMATION OF EMANCIPATION. (CARPENTER.)

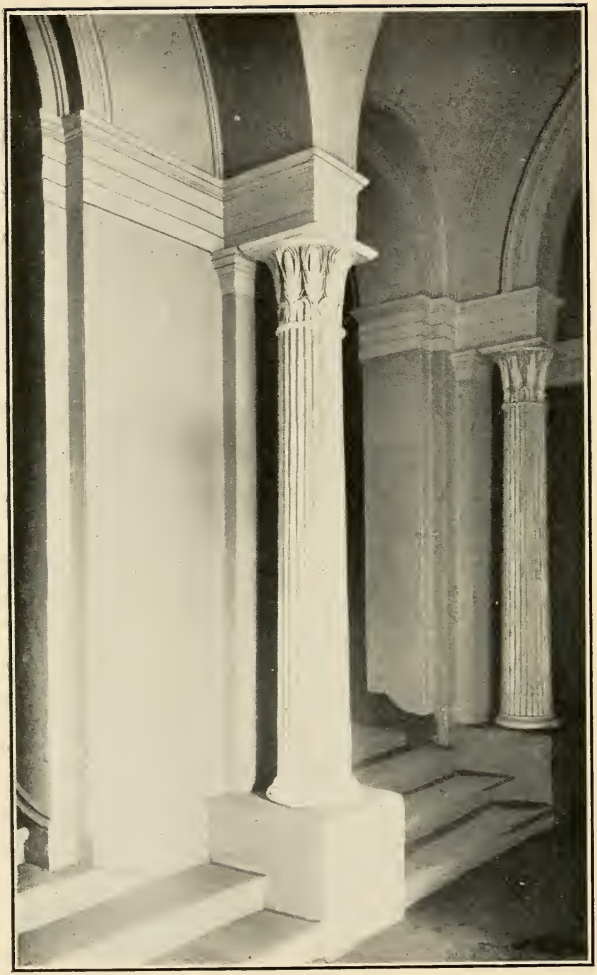
has been keeping time for the Senate for almost a full century, and it is still in good condition and keeping good time. On the shield you observe are carved seventeen stars. They represent the seventeen States of the Union at that time. Now we have almost three times as many States, and our population has increased from five millions to one hundred millions, and the old clock will probably be there marking time when another century shall have rolled away.

Now, as we walk southward and enter a small corridor we step over a corrugated door mat. This is the north front of the original Capitol building. You see the doorway entering the Rotunda, just beyond the circular air shaft. Well, this is the north door and that is the south door of the Capitol, the corner stone of which was laid by George Washington, September 18, 1793. From this beginning, the Capitol has grown with the growth of our constantly growing country.

This beautiful room on our left is the Supreme Court Chamber. This was originally the Senate Chamber, and was occupied by the Senate during a period of sixty years, from 1800 to 1860. Then the new Senate Chamber was completed and occupied, and this old Senate Chamber was set apart for the uses of the Supreme Court.

Right beneath the clock, in the center of the "Supreme Bench," as it is usually called, the Chief Justice sits. There are eight Associate Justices, and four of them sit on each side of the Chief Justice. Those nine men, learned in the law, constitute the highest court of our Republic, the court of last resort.

Now as we re-enter the Rotunda, where we began our tour of the Capitol, you will observe that we have reserved "the best wine until the last." Let us stand to the



CORNSTALKS AND CORN.

left of this entrance, with our backs to the wall, because this is a good viewpoint for the great Canopy above us. Away up there 180 feet from the floor, painted on a copper bowl 65 feet in diameter, with a concavity of 21 feet, you see Brumidi's "Spirit of Washington."

There you see almost 5,000 square feet of the best Romanesque art work in the world. Every stroke of the brush on that immense surface was made with scientific accuracy, to be seen at a distance of 180 feet. So perfect is the work that it does not seem to be more than 100 feet from us.

And now please walk across the Rotunda almost to the south side, and look at Brumidi's last work, the fresco frieze work 75 feet from the floor. That is not statuary, nor raised work. It is as flat as the floor on which we stand, and yet a majority of the people believe it to be statuary until told the contrary.

When Brumidi was approaching the eightieth year of his age the designer sketched frescoes to go all around the Rotunda, wisely leaving two niches vacant for historic events yet to occur. But as the tireless patriotic painter was nearing the close of his life he did not live to finish the work which he had outlined. He produced the "Landing of Columbus," "Cortez entering Mexico." "Pizarro with the Sword Conquering Peru," "The Midnight Burial of De Soto," "Pocahontas Saving the Life of Captain John Smith," "The Landing of the Pilgrims," and "Penn's Treaty with the Indians."

Please note particularly the picture, where you see a man kneeling by a chest. Over the heads of those figures on the left is a dark background. In the left of the picture you can see the faces and even the lineaments of the faces of the Indians. On the right, you can

BATTLE OF LAKE ERIE. (POWELL.)

barely make out that they have faces, and the third Indian on the right seems to be without a face at all.

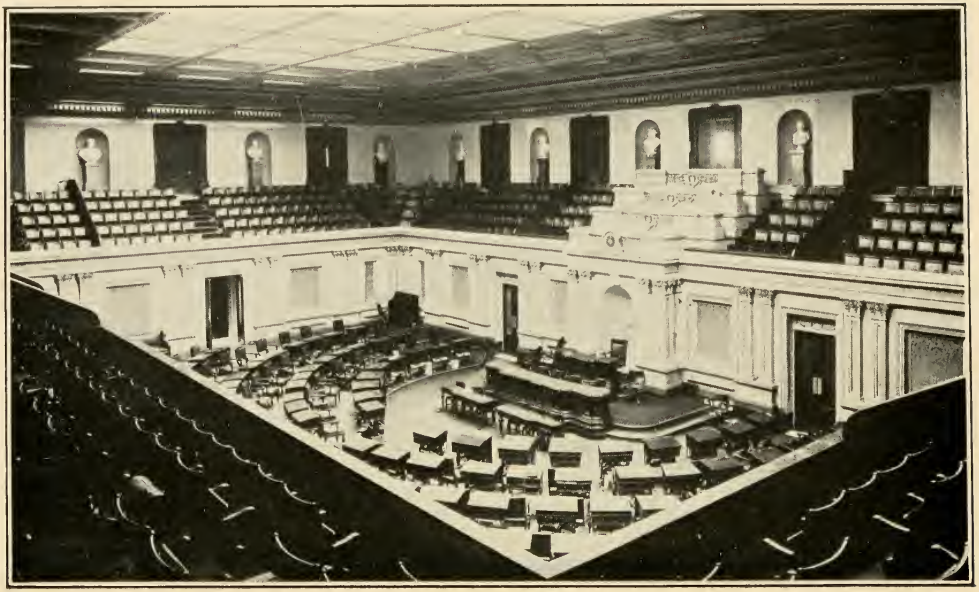
Brumidi kept everlastingly at it until within three weeks of his death, and there you see his last work. When he was gone another came to finish his sketches, and the work fades off to the right in an ashen gray condition. This demonstrates more than anything else shown in the Capitol that Brumidi was matchless.

That the name of Brumidi and the story of his wonderful work have not been known to the American people is not due to lack of appreciation, but to the fact that there has been no one with time and acquaintance with his work to tell the people about it. Hereafter you and I and our friends will tell the story, and before long all of our school children shall know and take pride in the fact that we have the most wonderfully decorated Capitol in the world, and that we owe it to the patriot painter, Constantino Brumidi.

THE SENATE CHAMBER

When the Congress is in session the Senate and the House of Representatives convene at noon, and to the Senate we will now go. Taking the first elevator to the gallery floor, we first go to the north gallery and see the Moran paintings. Here we have the picturesque in American scenery. There, standing near the window with our backs to the light, we see the "Chasm of the Colorado" and the "Grand Canon of the Yellowstone." These are two of the best paintings of their character in the United States.

Next we take a look at the "Electoral Commission." In the winter of 1876-77 the Congress was unable to determine who had been elected President of the



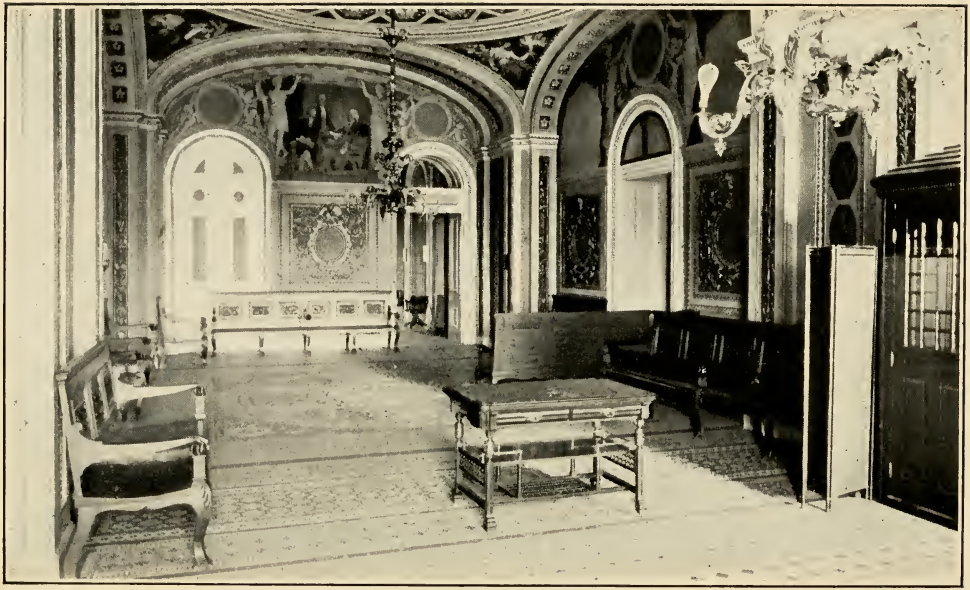
SENATE CHAMBER.

United States, Samuel J. Tilden or Rutherford B. Hayes. The Congress created an Electoral Commission, consisting of five members of the Senate, five members of the House of Representatives, and five Justices of the Supreme Court. That Commission examined the law, facts, and evidence, and concluded that the vote of the State of Florida should be cast for Hayes, and he was declared elected President, and was inaugurated. That trial brought to the Supreme Court room all of the distinguished men of that time. Mrs. Cornelia Adele Fassett, an artist of superior merit, concluded to preserve the scene for all time, and you see what a splendid success she made of it. In this painting we have good likenesses of all the eminent men of that day, and they are thus preserved forever.

On the way to the Senate Gallery we come to Powell's immense canvas, "The Battle of Lake Erie." There is a good likeness of Commodore Perry, a good likeness of his brother, Alexander Perry, a perfect reproduction of the Commodore's cutter, in which they were rowed across Put-in-Bay from the sinking flagship on the left, the *Lawrence*, to the *Niagara*, on the right. They reached the *Niagara* in safety, made that the flagship and then won the great victory. This painting shows exactly what occurred during the battle.

Now we enter the Senate Gallery; the Ladies' Gallery. Opposite to us, back of the clock, is the Press Gallery of the Senate. Beneath the clock, in the alcove, is the mahogany chair of the Vice-President of the United States, who presides over the Senate, as the Speaker presides over the House.

The long desk is for the uses of the Secretary of the Senate, the Chief Clerk, and reading clerks.



SENATE RECEPTION ROOM.

The little mahogany tables are for the stenographers, who take down in shorthand every word that is uttered in debate. Within an hour after a Senator makes a speech his utterances are in cold type at the Government Printing Office, ready for publication on the following morning in the Congressional Record.

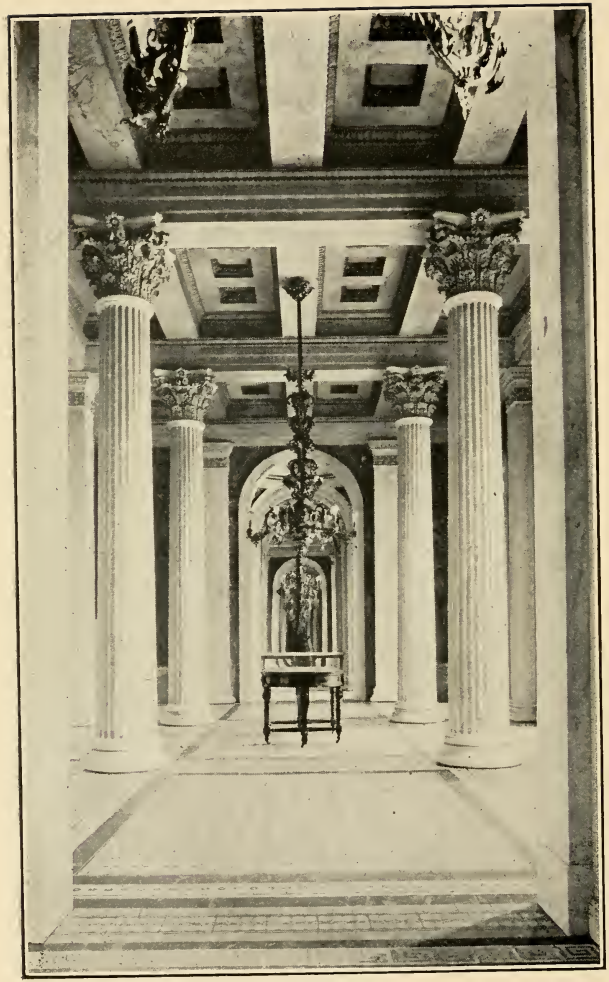
Promptly at noon the Vice-President enters the Chamber, accompanied by the Chaplain. They ascend the dais, the Vice-President stopping beside the desk, the Chaplain ascending to the Vice-President's place. The Vice-President with a small ivory gavel, strikes the desk once. All present immediately rise and stand while the Chaplain offers prayer. Upon the conclusion of the invocation, the Chaplain retires, the Vice-President assumes his chair, and says:

"The Senate will be in order. The Secretary will read the journal of the last legislative day's proceedings."

And the new legislative day is begun.

BRUMIDI'S METHODS

Many people inquire how it was possible for Brumidi to accomplish such an enormous amount of art work. The great designer and decorator prepared his colors according to methods known only to himself. They were mixed or triturated by employees under Brumidi's direction. Leslie and others covered the walls with backgrounds, under Brumidi's direction. Other near artists made outlines, according to directions of the tireless worker. But all of the artistic work was finished by the hand of the matchless Brumidi himself.



THE MARBLE ROOM.

THE PRESIDENT'S ROOM.

BATTLE OF CHAPULTEPEC. (WALKER.)

For additional copies, enclose 27 cent Money Orders to SMITH D. FRY, 16 FOURTH STREET NORTHEAST .. WASHINGTON, D. C.

OCT 17 1912

GRAND CANON OF THE YELLOWSTONE. (MORAN.)

BRUMIDI'S LAST WORK.

LIBRARY OF CONGRESS
0 014 369 067 2

FACE OF THE GODDESS.

Photographed on top of Capitol Dome by Leroy J. McNeely, of Dubuque, Iowa.